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tant, or even less important, classical authors. This fact was stated by a great scholar nearly fifty years ago. To delay even for a few years, except for absolutely necessary reasons, the giving to scholars of such help as this would be a shame. Moreover, an index is just as useful as a concordance. Possibly it is more useful, because the information is given in a smaller space. Even with the assistance of a concordance it is generally necessary to look up all the passages in the text. No matter how skilfully and accurately the quotations are made, some word or phrase that is essential for the individual scholar's purpose may be omitted. Then, too, we always have to be on our guard against typographical and other errors. An appeal to the text is nearly always necessary. Finally, the difference in expense is a matter for consideration.

The present Index is based upon the second edition of Peiper and Richter (1902). It also contains the various readings of other editors and of the MSS. The editors have made a careful study of practically *all* the extant literature bearing upon the Tragedies of Seneca. The briefest possible references to the books, articles, and authors consulted fill more than seven large pages. All important information derived from these sources is summarized in the various articles. The volume is, therefore, of almost inestimable value to anyone who is making a real study of Seneca, even though he does not need the Index for many of the purposes which a work of this kind may serve.

In a volume so largely made up of figures, signs, and symbols, it would be strange indeed if errors of many sorts did not exist. However, a careful reading of a very considerable number of articles, selected at random from various parts of the book, with an equally careful verifying of the references, has failed to reveal any error.

The volume is printed in clear, concise, and usable form. The saving of space, without the sacrifice of clearness and convenience, is remarkable. On this score future editors of similar works may well adopt the devices here illustrated. The articles are not simply convenient for use; they are also pleasing to the eye. The editors have made a most valuable contribution to our working libraries. All of us *can* own a copy of the volume, and we really *must* do so.

WILLIAMS COLLEGE.

M. N. WETMORE.

T. Macci Plauti Rudens. The Latin Text, with a Translation, by Cleveland K. Chase. Clinton, New York: Hamilton College Studies and Publications: New Series. Vol. I (1919). Pp. xiv + 148.

Hamilton College, a firm upholder of the classical curriculum, has, since 1913, successfully staged three Latin comedies. The Latin club, many of whose members also belong to The Charlatans, the College dramatic organization, aims to produce a Latin play once every three years (Introduction, page xi),

an interval short enough to ensure that there shall always be at least one class in college that has witnessed such a performance.

An acting tradition is thus being established, which in time should greatly facilitate the production of these plays under the experienced direction of Professor Chase.

The Rudens (The Rope), a comedy in five acts, by Plautus, was presented on the College campus Saturday afternoon, June 14, 1919. The incidental music used to accompany the cantica was an arrangement for flute and two clarionets from the music originally written by the late F. D. Allen for the famous Harvard performance of the Phormio (1894).

Students of Plautus may be interested in the stage-setting of the Rudens, which offers some peculiar difficulties. As enacted at Hamilton the scene was as follows (10):

A road, leading from Cyrene and its harbor, on the right, to the sea-shore, on the left. In the near background is a small area, raised slightly above the shore line, with a small temple of Venus facing it diagonally, on the right, and the farm cottage of Daemones, in a corresponding position, on the left. Between the two buildings, in the centre, there is a clear glimpse of the sky-line above the sea, extending half the width of the stage; the altar in front of the temple shows against the sky-line. At the left front, flanking the side of the cottage, is thick foliage, including bulrushes; the temple, on the other side, is correspondingly flanked by rocks. It is thus possible for persons at the opposite sides of the stage to be visible to the audience, and yet be out of sight of each other, and of the area proper. It is a clear morning after a hard storm, and Sceparnio comes out of the cottage, carrying a spade, ready to begin the work of the day.

To signalize the occasion, Professor Chase has published a libretto containing the Latin text, his own spirited translation, a brief Preface and Introduction, together with the play-bill announcing the cast. The text used is that of Sonnenschein, with only a few changes in readings, punctuation, and the distribution of parts. Stage directions have been confined to the translation, and the marks indicating ictus have been omitted. In the performance of the play, as I have been informed, the student actors read the lines like prose, aiming at a naturalness and vivacity of expression suitable for informal spoken Latin.

The editor's translation is not intended to be useful as a crib, nor is it a perfunctory rendering to aid the eye and the ear of the spectator. It is an English acting-version of the Rudens, suitable for performance in our Preparatory Schools. There has been little attempt at material condensation, such pruning being left to the discretion of those who may undertake to stage the play.

The Introduction contains some valuable practical hints to future performers of Latin plays. An attempt to attain accuracy of detail, such as was achieved in the Harvard performance of the Phormio, is judged by Professor Chase to be too difficult for most College organizations, without an intolerable burden on the combined faculty and a great loss of time and perhaps

interest in the final performance. According to the testimony of Professor Chase (xii),

It takes a competent group of undergraduate actors little more time to prepare for the production of a play of Plautus than to stage a good performance of an English classic. In two months the lines can be learned by students in their spare time, and the play be put on with all the swing of any good comedy—always provided the academic mind does not yearn excessively after niceties of quantity and accent.

The book is attractively printed and bound in the college color, blue. Four gentlemen by their generous gifts to Hamilton College made possible the publication of this volume.

UNION COLLEGE,
Schenectady, New York. GEORGE DWIGHT KELLOGG.

ARCHAEOLOGICAL COLLECTION AT VASSAR COLLEGE

Attention has been called in *THE CLASSICAL WEEKLY*, especially in 6.81-82, 9.98-102, 10.2-8, 12.158-159, to classical collections that are to be found in various Colleges and Universities in the United States. It is possible now to add that Vassar College possesses a considerable collection, archaeological and ethnological, relating to Egypt, Greece, and Rome. In the Greek and the Roman fields the collection includes, besides many other things, plaster casts of Arretine moulds, vases, lamps (one fragment, chequered pattern, is from Gnosso, another, banded pattern, from Thera), bottles, marbles, minerals, two pieces of *aes rude*, coins (Greek, Roman, Carthaginian), lamp stands, a doll, toilet articles, hairpins, bodkins, spoons, a spatula, a lead weight for a steelyard, a sinker for a net, specimens of colored marbles, objects in bronze (a razor, *fibulae*, tweezers, a strigil, hand mirror, rings, keys, etc.), stamped titles, sepulchral urns, inscriptions, four specimens of Roman mosaic flooring, a replica of a gold mask (Mycenae), a replica of a gold dagger (Mycenae), and a replica of the Fibula Praenestina, one of the very earliest known Latin inscriptions, if not the earliest.

For the foregoing information, and much more which there is not room to print, I am indebted to Professor Leverett Moore, Curator of the Collection. C. K.

In *THE CLASSICAL WEEKLY* 12.73-74, 81-82, I had something to say about Irrigation among the Greeks and the Romans. In the meantime, I have run upon a reference to irrigation in the *Iliad*. In 21.1-234, Achilles slays Trojan after Trojan, until the River Skamandros, finding his pleasant bed filled with dead men, so that he is unable to pour his stream into the great sea, interferes, and presses Achilles sorely. Verses 251-264 are translated as follows, by Messrs. Lang, Leaf, and Myers:

And the son of Peleus rushed away a spear's throw,
with the swoop of a black eagle, the mighty hunter,

strongest at once and swiftest of winged birds. Like him he sped, and on his breast the bronze rang terribly as he fled from beneath the onset, and behind him the River rushed on with a mighty roar. As when a field-waterer from a dark spring leadeth water along a bed through crops and garden grounds, a mattock in his hands, casting forth hindrances from the ditch, and as it floweth all pebbles are swept down, and swiftly gliding it murmureth down a sloping place, and outrunneth him that is its guide:—thus ever the river wave caught up Achilles for all his speed; for gods are mightier than men. C. K.

THE NEW YORK CLASSICAL CLUB

Second Meeting

The Second Meeting of The New York Classical Club for the current year will be held on Saturday, February 7, at Hunter College, Lexington Avenue and Sixty-eighth Street, New York City.

The meeting proper, beginning at 11.30 sharp, will be devoted to addresses on the topic, Patriotism and the Classics, by Professor Paul Shorey, of Chicago University, and Professor John Erskine, of Columbia University.

At 12.30 will come the Luncheon. Those intending to be present at the latter are asked to notify Professor Jane Gray Carter, Hunter College, of such intention. Tickets for this luncheon alone, \$1.00 each.

W. E. WATERS, *President*.

BARLEY AGAIN

An interesting reference to barley, to be added to those noted in *THE CLASSICAL WEEKLY* 12.121-123, 175, occurs in the *Iliad* 20.495-501 (I use the translation by Messrs. Lang, Leaf, and Myers):

For even as when one yoketh wide-browed bulls to tread white barley in a stablished threshing-floor, and quickly is it trodden out beneath the feet of the loud-lowing bulls, thus beneath great-hearted Achilles his whole-hooved horses trampled corpses and shields together; and with blood all the axle tree below was sprinkled and the rims that ran around the car, for blood-drops from the horses' hooves splashed them, and blood-drops from the tires of the wheels. C. K.

ALCMAEON, HYPERMESTRA, CAENEUS

A pleasant book is one entitled *Alcmaeon, Hypermestra, Caeneus*, by E. P. Warren (B. H. Blackwell, Oxford. 110 pages). In his brief Prefatory Note, the author rightly says, "The legends in this book are treated freely, and the author has not attempted archaeological or topographical exactitude". For example, in the *Hypermestra* story conversation is given between *Hypermestra* and the husband she spared, both before and after the murder of his brothers. *Hypermestra's* reason for sparing him is that "he spoke to me as if I were a child; he left me to myself and fell asleep; and I became as a child, and longed to lay my head beside his". The other sisters, exulting in their deeds, burst into her chamber, to find *Lynceus* there, finally, but under the protection of a statue of *Venus*; indeed, the statue speaks, saying of *Hypermestra*, "She hath done well. She hath been nobly false. . .". The tales were worth retelling, and they have been well retold. C. K.